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whose Diana was somewhat insipid; a fine group of subjects ranging from tiny children's figures to strongly modeled ideal subjects by Giovanni; Lobach's characteristic small full-length seated statue of Theodore Mommsen, and three charming portrait reliefs by Dora Ohlfson. As usual, the King and Queen were liberal in their purchases of the works exhibited.

ADAPTED FOR BRUSH AND PENCIL.



ART MUSEUMS AND THEIR PRACTICAL BENEFITS

If one should enter the house of a well-ordered family and find no books on the shelves, nor pictures on the walls, nor bric-a-brac gathered about, he would consider the family of low culture. Similarly, if one visits a city and finds no public library nor picture gallery, while a tumultuous racket of preventable noises assail the ear, he will come to a similar conclusion. To the citizen, the question naturally arises, Of what practical use is a museum of art? Laying aside the profit of such a museum for the student, the artisan, and the decorator, and the rational enjoyment it gives to thousands, it can be clearly demonstrated that a museum of art tends to the material gain of the community. The immediate gain comes from the throng of strangers, who are drawn to the city by the attraction offered by such a museum. If the designers of Detroit, for instance, were asked where they studied, where they derived their motives, forms and decorations, their answers would probably be similar to the answers of fifty-four of the most prominent designers in Boston. They, with one exception, admitted that the Museum of Art had been a very great help to them, and the one exception said that he had visited the museum several times.

The difficulties that arise in establishing a line of demarcation between a museum of art and a museum of ethnology might be partially avoided by establishing a department of primitive, or savage art. By the installment of a collection of primitive, art the embarrassment of drawing those hard and fast lines, which are so easily indicated for most other kinds of museums, would be avoided.

If there is any one subject in which there is greater divergence of opinion among those capable of judging it, than in any other, it is as to what is best in art, as witness the varied opinions concerning the famous Whistler exhibition in Boston, last winter, of which one of our distinguished citizens furnished the most striking examples. I heard one gentleman, whose art collection, in value, ran into the millions, say that he would not give a sixpence for the whole lot; I heard another gentleman of rare judgment and taste say that he would not give a rap for the whole collection. Of course these were exaggerated statements on the part of these gentlemen, and shocking to most of us, but they are offered here as an illustration.

Finally, if a museum of art is to change its line of rational development, and follow the lines laid down by the aesthetic school, it at once breaks

faith with and offends the public upon whom it relies for support; it annuls the spirit of its charter; it renders nugatory the hearty efforts of its friends and contributors; it violates the wisest traditions of what a museum should be; it invalidates nine tenths of the objects, many of which may have been brought together at great cost; it repudiates education, sneers at systematic efforts, contracts itself to the conceptions of a private collector, and loses forever the spirit which has always animated its work.

Boston Museum of Arts.

PROFESSOR E. S. MORSE.



REVIEWS OF RECENT BOOKS

"How to Study Pictures," by Charles H. Caffin, lately issued by the Century Company, is a book for every lover of pictures, and for every one who would look at and enjoy pictures understandingly. Step by step, Mr. Caffin has recorded the evolution of modern painting, from the Byzantine traditions which prevailed before Cimabue down to the latest possibilities introduced by Monet. Through these pages the reader is helped to acquaintance with many of the greatest artists, their points of view, and their methods of rendering what they saw in the way they felt it; and is guided to a general insight into pictorial methods and motives. There is interesting discussion of how the manifestations of art have varied in response to the racial and temporary conditions of the country and have influenced genius; how one impulse of movement followed another, all of them involving truth, but none monopolizing the whole truth; how the manifestations and possibilities of painting are wide and various as human nature. The student is urged to feel that the enjoyment to be derived from pictures is not only the satisfaction of his own predilection, of what appeals to him individually, but the interest to be gained from studying pictures as the record of the feelings and experience of other minds. It is the aim of the book to present a fairly comprehensive bird's-eye view of the whole field of painting; sufficient, if study must stop there, to enable one to recognize the landmarks of the subject; but offering, if further study in detail is possible, a convenient groundwork for investigation. Twenty-eight double insets, full-page reproductions of notable paintings, helpfully illustrative, and a complete index and glossary add to the value of this important work.



BOOKS RECEIVED

"Grammar of Greek Art," by Percy Gardner. The Macmillan Co.
\$1.75 net.

"Museum Mesdag Catalogus." Mouton & Co.

"Paolo Veronese," by Mrs. Arthur Bell. Frederick Warne & Co.
\$1.25.